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CONTENTS

Zuloaga	Ramón Jaén
Grammar in English or in the Foreign Language?	Edith Johnson
Concerning Memory Work	Lawrence Wilkins
Editorial Page	R. E. Schulz
Secretary's Notices	C. M. Bate
Treasurer's Report	C. A. Wheeler
News and Notes	
Membership	

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MODERN LANGUAGE BULLETIN

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ZULOAGA

(Categorías españolas)

Toreros, provincianas vestidas de percal y tocadas con mantilla de blondas, majas, campesinas arrebuajadas en sus faldas de estameña verde, clérigos y penitentes, labradores, solitarias ciudades . . . y de fondo a todo Castilla, que fué la madre, severa y gris.

En los cuadros que Zuloaga exhibe en la explanada de Golden Gate, en San Francisco, no hay una sola nota de franca alegría. Los americanos han pasado de una a otra sala en silencio, sometidos a la fama universal del pintor vasco, quizá defraudados en la idea que concibieron de España. El arte de Joaquín Sorolla encontró enseguida en este país amplias y múltiples afinidades que le procuraron rápida adopción pues, en cierto modo, su realismo, limitado a las mezquinas fronteras de las regiones, daba, sin sospecharlo, como nacionales, provincialismos pintorescos que, al coincidir con las ideas imaginadas fueron aceptados sin reservas y con entusiasmo. Zuloaga ha desconcertado aquellas ideas. Los dos son españoles: ¿quién de los dos dice la verdad? o ¿dónde está ésta, fuera o dentro de nosotros? ¿Es España aquella luminosa tierra ocre engastada en un mar de cobalto o ésta con serranías fragosas, con catedrales que llegan a un cielo atormentado por nubes plumizas?. Es difícil una verdad para toda España. Quien pretenda hallarla, tropezará con tremendos obstáculos en la tierra y en las almas. Y si persiste en la empresa, habrá de unir a una rigurosa labor de generalización una personalidad afín al pueblo, es decir, que sea capaz de sentirlo intuitivamente. Por eso el Greco, extranjero, superó en sí al español llegando a ser más castellano que los de la tierra. Como lo son hoy dos vascos: Ignacio Zuloaga y Miguel de Unamuno. Esa violenta verdad ibérica que se derramó Castilla afuera haciéndonos hijos de ella a los españoles, encuentra en estos dos hombres de hoy una ardiente personificación del genio castellano, en obras y en amores, diga cuanto quiera una burguesía que ni puede ni está dispuesta a entenderlos. Su adversa actitud ante ellos es puramente instinto de conservación, pues todo el coraje rebelde de los dos artistas del norte es solo una expresión de lo sustancialmente nacional, distinguiendo, para borrarlo, cuanto hay de atávico, por ocupar en el presente un lugar sin razón para ello. Los dos han visto la tragedia que hay en el alma y la vida españolas y hablan y reaccionan ante ella no como ante cosa ajena, sino sintiéndose asidos al dolor de su patria. Forjada su obra en una cordial afirmación española, justa por nacer de la crítica, contiene fundidas las dolencias que nos ahijan al pasado y el valiente sentir de quien no se resigna a un triste presente. Esto viene a originar en los libros del uno como en los cuadros del otro la tendencia a una identificación de dos naturales aristocracias—el verdadero pueblo y los pensadores—que, por una serie de causas biológico-sociales, aparecen siempre unidas en los momentos de las grandes crisis

de los pueblos, solidarizadas tan intimamente que separadas perdería cualquiera de ellas su propia sustantividad. No quiero, sin embargo, afirmar con esto que la obra de Zuloaga esté concebida y ejecutada dentro de los límites de un canon exclusivamente social, pero tampoco debe olvidarse cuando nace el arte; como Unamuno, cuando culmina en España la decadencia y empieza la protesta a encauzarse por vías proletarias y artístico-filisóficas quizá las más fecundas e indudablemente las de mayor pureza. ¡Si tenemos un ejemplo casi idéntico en los albores del siglo XIX con nuestro Goya! Buena parte de su obra es una reacción. Y en cuanto al momento español, los dos pintores son de un tiempo; realizan cuanto decía Matthew Arnold hablando del más alto valor en el arte moderno: dan una adecuada interpretación a las varias actividades de la vida, en acto o en potencia, para expresarla en conjunto y en sus fundamentos. Esas actividades que en la vida española fueron de una gran dificultad reducir a categorías por razones de múltiples variedades,—teorías y escuelas aparte—en la pintura moderna española no han tenido otros dos intérpretes que Goya y Zuloaga. Felizmente, ninguno de los dos posee un espíritu especulativo; si a algo está sometido su arte es a un elemento emocional y esto precisamente ha favorecido su casticismo que, con la ponderación del sentimiento español es uno de los grandes méritos de estos pintores de principios y fin del siglo pasado.

Zuloaga es el pintor contemporáneo que más ha ahondado en el alma de España; por eso su arte tiene sus raíces en Castilla, donde pese a las regiones, se ha forjado a golpes la raza española a pesar del caos étnico y la complicación de los reinos. La misma pujanza suya es netamente española. Con coraje pinta, del mismo modo que rezamos a golpes de pecho y nos divertimos en una fiesta de sangre. Todo ello no es España, indudable; pero la perdurabilidad y lo generalizados de esos fenómenos son datos de mucho valor para tener como sustantivos en nuestra existencia los actos de viva y doliente emoción. Podremos repudiarlos, pero no negarlos. Zuloaga ve a su patria con alma entristecida, casi desesperanzada, (la exacerbación de este sentimiento origina con frecuencia la sátira que no es ajena a algunos de sus cuadros) pero el pesimismo suyo no está en su arte dimanado de la personalidad del autor sino como realidad española interpretada por el modo que él tiene de sentir. Si el pesimismo es connatural con el arte español, Zuloaga no es una excepción, no obstante, el suyo más bien es reflejado que innato.

Considérense en conjunto los cuadros que exhibe. Los motivos constantemente sostenidos son la expresión de un sentimiento religioso mórbidamente exaltado, escenas de toros y la devoción al pueblo como pueblo, la más alta expresión de la verdadera aristocracia española. En esos tres asuntos veremos corroborado cuanto hemos dicho. Dos de ellos, que son en todas las formas de nuestro arte el corazón, aparecen de nuevo a principios del siglo XX en los pintores y literatos, no como mera continuación tradicional, repetida sin entusiasmo, sino vigorizada por el nuevo modo de ver y, con frecuencia, al lado de un saludable sentido crítico que pierde de espantaneidad cuando gana en gusto estético. En sus asuntos Zuloaga no trae nada nuevo; en su expresión sí, renueva la legítima tradición de la tierra. Nuestra soberbia humildad vuelve a encontrar en él un cantor sincero. Ahí están sus "Campesinos," "Mu-

jeros de Sepúlveda," "Labriegos vascos" . . . "Los hubiera llamado príncipes,—decía Brantôme viendo pasar por Francia los tercios españoles camino de Flandes—tan firmes y con tan distinguida arrogancia marchaban aquellos soldados." Y es que la hidalguía española, por su misma razón de individual orgullo, no estriba en la diferenciación sino en un deseo inmoderado de superioridad que, elevado hasta el límite por cada cual acaba por igualar a todos. Los campesinos de Zuloaga sin dejar de ser campesinos son señores. Es sin duda el mismo sentimiento el que extiende por toda España el fervor a María Santísima que con su dolor maternal pasa desde su dignidad celeste a igualarse a las mujeres; como es ese mismo sentimiento el que lleva a nuestro pueblo a adorar no al Dios Padre Omnipotente sino al Hijo hecho carne mortal, Dios y hombre verdadero, cuya mas aguda expresión de este sentir español se ha dado en "La Hermandad de Cristo crucificado." Allí está, en la cruz, al nivel de los hombres, con la cabeza caída en el pecho alanceado, sangrante, herido por la brutalidad humana que, en penitencia a su pecado, vive su vida entera cargada con el peso de su tremendo crimen llena de tribulaciones para desagravio de Dios, más reverenciado que por su divinidad por su hombría, por haber vivido y sufrido por nosotros. La tragedia del Gólgota con sus cruentas escenas es para el español todo el cristianismo de cuyos misterios el único que tiene siempre presente es el de ultratumba. Esa incertidumbre del más allá o no nos deja vivir de inquietud o coarta nuestra propia naturaleza apartándonos violentamente de ella para que vayamos haciendo camino para la otra vida. De cualquier modo el presente agobia, es una continua tentación para desviarnos de una felicidad interminable. ¡Tremenda inquietud ésta sorprendida por el arte de Zuloaga! Es la paradoja de un bien futuro a cambio de negarnos a nosotros mismos en el presente. Esa es una de las fuentes del pesimismo español el cual nos esclaviza al sentido de la muerte en una perenne interrogación. A fuerza de desconfiar de la vida nos estabilizamos, pues en la otra es donde habrá de hallar nuestra alma acongojada todas las compensaciones a este valle de lágrimas.

Emoción antes que realidad hemos de buscar en el arte de Zuloaga. Si los que desconfían de su honradez artística quieren hallar su vena española busquen, busquen en las páginas de nuestros clásicos, en los viejos retablos, en los terruños de las Castillas y hallarán esas almas místicas, arrobadas, poniendo los afanes del vivir diario en un Dios justiciero e implacable y se tendrá la ponderación de las exaltaciones de este pintor. ¿Como negar que a esa humana preocupación debemos lo mas exquisito de nuestra lírica y de nuestra pintura? Y ese inconfundible fervor personal que no es una novedad entre nosotros parece extrañar en Zuloaga porque va realizado por la imaginación, la única nota quizá que desentona en su españolismo. Todo artista pondera sus propios sentimientos o los ajenos. La primera de estas dos posiciones se da en los españoles sin otras reglas que las ideadas por el individuo quien las halla más que en su reflexión en sus fuerzas emotivas pues rara vez su personalidad permanece agena a lo sustancial de la obra. Así como en religión el español, generalmente hablando, es ortodoxo, en arte cada cual parece un disidente llegándose a fuerza de individualidades a una anarquía armonizada cuyo ideal es el realismo y lo que hace de dogma

cohesivo la intuición. Por eso todo cuanto le falta de equilibrio al genio español lo tiene demás en enfática expresión del carácter. Ignacio Zuloaga es un buen ejemplo de ello y en los temas de sus pinturas podemos comprobarlo, sobre todo en el de los toros. Nuestros artistas se muestran en su arte con tanta espontaneidad como la gente en los regocijos populares.

Los toros disputan a la Semana Santa los honores de ser la fiesta nacional. La percepción del fenómeno está ya apuntada en Goya; en el pintor vasco se afirma cuanto es posible. Las dos fiestas son los dos canales por donde en determinadas épocas del año se derrama la fiebre del sentimiento español aguzada en una vida monótona, contraria al temperamento de la raza que, al mantenerse en una inacción continua, busca salida a sus ardores en emociones fuertes para liberarse de un doloroso desequilibrio. Creo firmemente que así concibe Zuloaga esas aisladas explosiones de nuestro vivir.

Si nos viéramos obligados a hacer una estricta síntesis de todos sus cuadros para reducirlos a dos aspectos fundamentalmente étnicos serían estos dos: religión y toros. Y si esos motivos predominan en él, más que por una deliberada voluntad hacia ellos para buscar color local o hacer concesiones al gran público, es por analogía espiritual tanto como por la influencia del momento. Creo que una vez decía D. Miguel de Unamuno, en España son católicos hasta los ateos. Bien le viene esta paradoja a su paisano, devoto de la parte sombría de los toros en cuyo tema ha logrado uno de sus legítimos triunfos. Nos referimos al cuadro "La víctima de la fiesta."

Todas las amarguras, todas las ingratitudes, la maldad del mundo en suma, nos aparecen condensadas en este hermoso lienzo cuyas dos figuras tienen noble prosapia española. Picador y caballo fueron en otro tiempo jóvenes. El uno sentiría su pecho golpear acelerado ante la perspectiva de un mundo nuevo lleno de posibilidades; el otro bracería airoso como si tuviera conciencia de la gallarda elasticidad de sus músculos. Han llegado a viejos los dos para sentir sobre sí el escarnio de su inservibilidad. El infeliz bruto ha sido herido en el anca izquierda, a mansalva, lo cual delata la torpeza en la brega del pobre picador. Tan sangrante lleva el uno el cuerpo como el otro el alma. Juan Ruiz previó la tragedia de este desdichado animal que por su desgracia no acaba de morir:

"Tenia dessolladas del yugo las cervices,
del inogar a veces fynchadas las narizes,
rrodillas desolladas, haciendo muchas prizes;
ojos fondos, bermejos como pies de perdizes;
Los cuadriles salidos, somidas las yjadas,
el espinazo agudo, las orejas colgadas:

* * *

¿do es tu noble freno e tu dorada silla?"

* * *

Es otro nuevo libro de caballerías compuesto de nuevo con mayor crueldad. A aquel Don Quijote no le entendió el mundo; a este picador no le quieren entender los suyos. Va a la fiesta como el caballo, empu-

jado, a rastras, porque hay que vivir o porque hay que morir, pues tan compenetrados están los dos términos que confundidos andan y sinónimos parecen en estas dos pobres vidas paralelas. ¡La víctima de la fiesta! Víctima por no haber muerto en ella. Los dos vuelven como Don Quijote, doloridos del alma y del cuerpo. Pero el Picador ni siquiera tiene consigo un Sancho que le diga palabras llenas de fe y consuelo en la dolorosa retirada; al contrario, Sancho le maltrata, le increpa, le grita con rabia inhumana. . . . El cuadro es al mismo tiempo una piadosa oración a la humildad, a esa humildad española que se resigna a fuerza de heroísmo, se recoge en el alma y entrega al martirio solo la carne. "Abre los brazos y recibe también tu hijo Don Quijote, que si viene vencido de los brazos ajenos viene vencedor de sí mismo, que según él me ha dicho es el mejor vencimiento que darse puede." Así hablaba Sancho a la vista de la aldea. Ese dolor metido en el alma lleva el ilustre piquero hijo del pueblo, abajada la lanza, distraído el mirar, ageno al tremendo paisaje amenazado por el cielo. Compendio del pensar del artista como de su sentir son "La Hermandad de Cristo Crucificado" y "La Víctima de la fiesta," netamente castizos por el dolor, el pesimismo y la resignación. Ese conflicto perenne que en el arte se manifiesta entre el pensamiento y la emoción está en estos dos cuadros de piedad vigorosa y personalmente resuelto dentro de la tradición artística española.

Si en un punto se rompe lo sombrío de este artista es cuando aparecen en sus cuadros las mujeres españolas; entonces un aire de gracia e inefable melancolía orea las nubes plomizas de sus cielos. Conchita, Carmen, Lolita, sus primas. . . . Todas ellas de primorosa personalidad, de gracia inafectada, hermana de un señorío no aprendido. La mujer española encarna el aspecto mas delicado y profundamente sentimental del país. Los tiempos modernos no han traído a nuestra vida la fraternal camaradería del hombre y la mujer. Vivimos en España distanciados y deplorando la distancia: los hombres horros de ese esquisito toque sentimental tan necesario para consolar los arduos problemas de la vida diaria y equilibrar el alma enriqueciéndola con nuevos horizontes donde deleitar blandamente nuestra naturaleza;—de seguir así acabaremos por endurecernos borrando de nosotros como si no tuvieran importancia los derechos que con tanta legitimidad le corresponden en la vida al corazón—; las mujeres recluidas en los límites de sus propios ensueños orientados siempre hacia una imperecedera esperanza que acaba por destruir toda realidad y valor del portal de la casa para afuera. Quizás esto pueda explicar nuestros violentos apasionamientos más frecuentes e intensos que constantes, los cuales han servido fuera de España para rodearnos a los españoles de una atmosfera de absurdo romanticismo. Culpa de ello les cabe al parecer a los ojos de nuestras mujeres. En ellos llevan su alma que, como es sincera y candorosa, no se avergüenza de mostrarse en ellos. Por eso los extranjeros ven en cada española a Carmen, cuando en realidad esa gracia sugestiva es sólo un modo de pretender rectificar un error social. Lo que tiene apariencias de voluptuosidad es sólo una honda melancolía en la cual van mezcladas, como en una copla popular andaluza, un fingido desdén y una franca posibilidad de apasionamiento. Nuestros místicos, sagaces en este orden

del conocimiento humano, ponderaron con exactitud la fuerza de los ojos en sus hijas espirituales y a miles se podrían contar preceptos y consejos que mejor que en la doctrina moral en donde yacen estarían en el campo de la lírica española. Ese ingenuo misterio de los ojos lo ha penetrado también el pintor Zuloaga integrando con tal comprensión su obra, pues es la parte femenina y delicada de esa España austera y batalladora la que a pesar de todo contrarresta nuestras características estridencias. Es Ruy Diaz, el de la epopeya, rudo, violento, altivo, soberbio desposándose con la dulce y maternal Doña Ximena. El sentimiento está justamente percibido: no es morbidez, ni complicación, ni perversidad, es candor tan sólo de esta mujer buena que no va a los toros para deleitarse en ellos sino para ofrecernos la gracia del viejo tocado y que nos apiademos de sus melancolías, crecidas en las calles sin gente y en las plazas desiertas de los viejos pueblos olvidados. En esos pueblos de provincia donde la vida ha hecho alto y no es ni lo que fué ni lo que es; detrás de los cristales del balcón oyendo la salmodia de las campanas de la catedral temblar en el aire, viven estas musas del pintor vascongado que agrandan sus ojos al mirar con avidez en un porvenir lleno de incertidumbres.

Todo el arte de Ignacio Zuloaga es realidad española, vigorosa realidad en la que ha puesto su alma y de cuya comunión han brotado estos hombres del terruño altivos como príncipes y estos clérigos mansos que llevan a veces bajo el sayal de paño burdo un alma tan soberbia y humilde como la del fraile de Torrelaguna.

RAMON JAEN.

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GRAMMAR IN ENGLISH OR THE FOREIGN LANGUAGE ?

The language section of the Washington Educational Association, at its last meeting, listened with great interest to a discussion of the topic "Should the grammar of a foreign language be taught in English or in the foreign language?" Three papers were presented dealing with the teaching of French, German and Spanish grammar in high school classes.

The state course of study, recently revised with a view to standardizing instruction in the state, contains a recommendation to language teachers as follows: "Modern languages should be taught according to the direct method, which requires the use of the foreign language practically exclusively in the class-room in teaching pronunciation, grammar, reading and composition."

In view of the fact that the policy of the language teachers of the state is thus established, consideration of this topic took on extra significance in the light of past experience and future possibilities.

Miss Wagen of Tacoma, the first speaker on the program, discussed the subject from the standpoint of teaching German grammar. While acknowledging the debt which modern language teachers owe to the "Reform," the speaker sounded a note of warning against the attempt to transplant the methods of the continent to the vastly different condi-

tions of this country and bespoke a more earnest effort to meet conditions as they exist.

Miss Wagen said in part: "The German boy has a great advantage over the American boy in his attack upon a modern foreign language, inasmuch as his own highly inflected language gives him a natural language understanding; and this language understanding is frequently further aided by a thorough training in Latin and Greek. But what a different picture we can draw of the poor American boy, removed thousands of miles from all that is Continental in thought or atmosphere; who is as happy with the expressions, "it's me," and, "I seen," as if they were correct and he were conscious of it; who has little in his own language to aid him in gaining a language sense, and who rarely, nowadays, has studied Latin to develop this sense. And to this student, who knows so little about the fundamentals in his own language, we should explain these same fundamentals embedded in a bewildering maze of inflection (also entirely new to him) and explain these difficulties in a foreign language!"

In justice to the American boy, who has so little in his own language to guide him in the complexities of a highly inflected language, Miss Wagen pleaded for as constant a use of the foreign tongue as possible to help create the foreign atmosphere, but not at the expense of a reasonable insight into the grammatical system of the language.

Miss Caithness of Everett opened her paper on the teaching of Spanish grammar with a definition of "an ideal Spanish class room as a corner in Spain where the teacher, by untiring effort, should convince the student that, unless he can express himself in Spanish and nothing but Spanish, he is as helpless as if he were in Spain."

As furthering this end, Miss Caithness recommended very little study of formal grammar in the elementary work. "A student too aware of technique does not have the ready use of the language." "Grammar, made too prominent at the outset, handicaps the individual by making him conscious or over-conscious." "Too much grammar at first prevents one from developing an ability to think in Spanish."

The speaker strongly recommended that, early in the course, a simple grammatical vocabulary be acquired and used since the pupil, possessed of even a small amount of imagination would rather talk about "un verbo" than a verb and "un objeto directo" than the "direct object." Presenting grammar material in Spanish and having it repeated by the pupil first in Spanish, and then in English, for the benefit of those who at first are confused, has proved a successful means of employing more Spanish in the class room.

In the matter of the more formal presentation of grammar in the second year where time must be secured for a considerable amount of reading, it was suggested that the grammar topics be discussed in Spanish, if possible; otherwise the preliminary lesson given in English and reviewed in Spanish.

In conclusion, Miss Caithness gave as her motto, "Give the pupil all the Spanish he can stand and have him use all he can in his grammar work, but keep your finger on the pulse of the room and do not persist

to the point of slowing up the mental action or producing a feeling of discouragement."

In the quaint English of the foreigner, Mademoiselle de Val of Seattle, decried all method of approach to French grammar and an understanding of the spirit of the French language, other than through the exclusive use of the foreign tongue. "A text which presents the grammar in English defeats the purpose of teaching French by encouraging the pupil to think in English rather than in French." In contrast to the previous speaker who granted a limited use of explanation in English, Mademoiselle du Val declared that all discussion in the mother tongue took the time which might better be employed in pronouncing and hearing French.

The theme of the paper can perhaps be summed up in the sentence in which the speaker advocated "teaching by the association of words and ideas; and grammar by examples and demonstrations, rather than by rules, in order that the pupil may acquire such feeling for the new language that he will speak correctly, because speaking otherwise would shock his ear."

The discussion which followed showed that the teachers realize the desirability of a more general use of the foreign language, but brought out some of the difficulties which beset the conscientious teacher and which cannot be lightly cast aside. Teachers are handicapped by the lack of suitable texts for the inductive teaching of grammar as well as by the lack of reading texts which will follow and continue the direct method teaching of the first year. A further obstacle, perhaps the greatest in the path of the high school teacher, is the necessity of preparing pupils to meet the entrance requirements of the colleges which have failed to take heed of the fact that these requirements must be lessened if the best results are to be secured from the direct method.

Dr. Meisnest of the University of Washington outlined briefly the course of study for foreign languages which has been prepared for the State Manual.

This course of study prepared by an able committee, appointed by the State Superintendent, contains many valuable suggestions on method for language teachers, as well as bibliographies and information as to material for class room use. Whether the committee has outlined too ambitious a course of reading to be assimilated according to the dictates of the direct method is a question to be considered during the next year.

EDITH JOHNSON.

Stadium High School, Tacoma, Washington.

CONCERNING MEMORY WORK WITH A NOTABLE SPEECH IN FRENCH TO BE MEMORIZED

Some one has said that the great art of life is forgetting; that in forgetting the useless lies liberation. In a similar way one might say that the great art of language acquisition is remembering. There are even some who assert that the only faculty of the mind that is involved and that is trained in the process of mastering a foreign language is the memory. But experienced modern language teachers realize that the study of a language also brings into play and develops the reasoning powers (as in the study of syntax), by training the mind in synthesis, analysis and classification, that is, in habits of logical thought. Likewise, the emotions and the will may be, and usually are, trained in language study. If only memory were involved, learning a language would be purely an art. But since ideation and logical thought are at the same time involved, acquiring a foreign language becomes in part, at least, a science.

And yet learning a language is, at least for the high school pupil, largely an art, for it necessitates chiefly a training of the memory, both of the mental and the physical memory. Sensory and motor nerves, ear and eye for perception and tongue and other muscles for expression—all these modalities must be trained in a manner quite similar to that in which the pianist, the vocalist or the violinist finds it necessary to drill himself day after day and year after year. And the neural habit thus instituted is at least one factor, the physiological factor, of memory; the other factor, the psychical factor, is a specialized form of association of ideas.

Memory is both retention and re-expression. It is the power to retain an impression and to reproduct it when required. Retention is conditioned upon: (1) The stability of the nervous system; (2) The intensity of the stimulus; (3) The breadth and strength of the association of ideas awakened; (4) Repetition of the stimulus with the proviso that this repetition be made under proper conditions and that the time element be present, that is, an interval of time element be present, that is, an interval of time must exist between the repetitions. (This is often called the "memory span"); (5) Interest; (6) The number of modalities or senses employed in the perception of the original stimulus and in the repetition of the stimulus.

Recollection and re-expression are conditioned upon at least the following elements: (1) Permanency of the original impression; (2) Vividness of the impression; (3) Organization of the concepts resulting from the percepts, and the building up of appercepts; (4) A habit of recalling.

It is pertinent to examine into the procedure to be used in teaching memory passages in foreign languages, keeping in mind the underlying principles of memory as outlined above.

The passage to be memorized should be, *first*, interesting. This means that it must express ideas within the comprehension of the pupil and in language fitted to his stage of progress. It means that these ideas should be such as the pupil's mind will center upon chiefly with involuntary attention. It means that, if necessary, apperceptive masses, a *milieu*, should previously be built up so that these ideas *must* be interesting. *Second*, the ideas of the passage should be vivid.

The method of presentation and use should include: (1) Appeal to as many modalities as possible. The pupil should hear the selection, should write it at dictation, should read it individually and in concert with the other members of the class; (2) Analysis of the selection for difficulties and for organization of the material therein, with particular reference to the principles of apperception; (3) Repetition of the passage—orally, in writing, in chorus. These repetitions should be at expected and at unexpected times. Without frequent repetition the time first spent in learning is wasted. Only one or two recallings will not fix a passage in the memory. Retention is predicated upon recalling. (4) Observance of the time element, of the "memory span." The interval of time between repetitions should be gradually lengthened.

The purposes of teaching memory passages are at least two: (1) To give the student for life-long retention thoughts of exceptional worth, beauty or power, clothed in terms of the foreign language, that are simple yet forceful. It is questionable whether it is worth while to memorize selections mediocre in thought. Many persons whose occupations have not necessitated a continuation of the use of a language have retained out of several years of study of that language little concrete evidence of that study other than the passages they committed to memory. It is difficult or impossible, of course, to estimate the training of the reasoning powers that they obtained from that study. (2) To create a "feeling" for the foreign language. To that end prose passages representative of the normal usages and vocabulary are preferable material. Next to abundant daily use of a foreign language, memory selections will do most to create this much-to-be-desired "feeling" for a language.

Memory passages should not be learned merely by rote; they should be learned "by heart," with all the understanding and appreciation of which the pupil is capable. If such passages arouse the higher emotions—such as patriotism, love of the beautiful, filial affection or compassion—so much the better.

I believe that the speech of the French general quoted below is ideal as a memory selection because of its simplicity of expression, nobleness of ideas, timeliness and great interest. It is a beautiful tribute to those young men of our land who were the first to lay down their lives on French soil in our struggle against cruel Prussianism and in our endeavor to "make the world safe for democracy." I urgently recommend that during the coming term the teachers of French use parts or all of this selection for memory work in all classes of the third term or above and that they use it in conformity with the procedure above suggested. This passage is quoted from the foreign correspondence published in the *Courrier des Etats-Unis* of December 30, 1917. Paragraphs preliminary to the speech seem to deserve reprinting here.

LES PREMIERS TOMBES AMERICAINES EN FRANCE

Le caporal Gresham, les soldats Enright et Hay ont été ensevelis le 4 novembre dans un petit village tout proche du combat. Pour musique funèbre, ils avaient le canon qui grondait. Il étaient escortés de détachements de l'infanterie, de l'artillerie et du génie français et américains, en nombres égaux. Le ciel sombre toute la matinée, le triste ciel lorrain, se dégagea pour la cérémonie et le soleil brilla.

Les détachements de parade achevèrent le carré dont le mur en équerre formait déjà deux côtés. Au milieu, devant les cercueils recouverts du drapeau étoilé d'Amérique, le général X, qui commandait la division française du secteur, vint nu-tête saluer ces morts.

"Au nom de lae division, au nom de l'Armée française, au nom de la France, je dis adieu au caporal Gresham, au soldat Enright, au soldat Hay, due régiment d'infanterie de l'armée américaine.

"C'est volontairement qu'ils avaient quitté leur patrie, heureuse et prospère, et qu'ils sont venus jusqu'ici. Ils savaient qu'en Europe la guerre se prolongeait, que les forces combattant pour l'honneur, pour le droit, la justice, la civilisation, étaient encore tenues en échec par les forces, longuement préparées, au service de la domination brutale, de l'oppression, de la barbarie, qu'un effort était encore nécessaire. Ils ont voulu nous donner leur concours. Ils se sont rappelé aussi, dans leur âme généreuse, d'anciens souvenirs d'histoire alors que d'autres en avaient oublié de plus récents.

"Ils n'ignoraient rien des événements. Rien ne leur avait été caché, ni la longueur et les rigueurs de la guerre, ni la violence de la bataille, ni l'horreur des moyens employés, ni la perfidie de l'ennemi. Rien ne les a arrêtés. Ils se sont soumis à une existence pénible et sévère; ils ont traversé l'Océan au prix des plus graves dangers; ils sont venus s'aligner sur le front à nos côtés; et ils sont tombés, face à l'ennemi, dans la lutte âpre et rude, dans la lutte corps à corps. Honneur à eux! Leurs familles, leurs concitoyens seront fiers en apprenant leur mort.

"Ces tombes, les premières creusées dans notre sol national à quelques pas de l'ennemi, sont comme l'empreinte de la main puissante de nos alliés accrochée fermement à œuvre commune et affirmant la volonté du peuple et de l'armée des Etats-Unis de combattre avec nous jusqu'au bout, jusqu'au sacrifice autant qu'il le faudra, jusqu'à la victoire définitive, pour la plus noble des causes, celle de la liberté des peuples, des faibles aussi bien que des forts.

"Ainsi la mort de ce modeste caporal et de ces deux simples soldats nous apparaît avec une singulière grandeur.

"C'est pourquoi nous demanderons que les restes mortels de ces jeunes hommes demeurent ici, qu'ils nous soient laissés pour toujours. Nous écrirons sur leurs tombes :

"Ici reposent les premiers soldats de l'illustre République des États-Unis, tombés sur la terre de France, pour la justice et pour la liberté."

"Le passant s'arrêtera et se découvrira. Les voyageurs de France, des pays alliés, de l'Amérique, les hommes de cœur qui viendront visiter nos champs de bataille de la Lorraine, feront au besoin un détour pour venir jusqu'ici, pour apporter à ces tombes le tribut de leur respect et de leur reconnaissance.

"Caporal Gresham, soldat Enright, soldat Hay, au nom de la France, je vous remercie. Dieu veuille recevoir vos âmes. Adieu."

LAWRENCE A. WILKINS.

Reprinted from *Bulletin of High Points*, January, 1918.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY ACT OF CONGRESS OF AUGUST 24, 1912.

Of Modern Language Bulletin, published quarterly at Los Angeles, California, for April 1, 1917.
STATE OF CALIFORNIA, COUNTY OF LOS ANGELES—ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Carleton Ames Wheeler, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Modern Language Bulletin, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Modern Language Association of Southern California, Los Angeles; Editor, Prof. Roy E. Schulz, University of Southern California; Managing Editor, none; Business Manager, Carleton A. Wheeler, Hollywood, California.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

The Modern Language Association of Southern California.

Carleton A. Wheeler, President, Hollywood High School, Los Angeles.

Mrs. Mary P. Cox, Vice-President, Manual Arts High School, Los Angeles.

Miss Clara M. Bate, Secretary, High School, Pasadena, California.

Homer P. Earle, Treasurer, Los Angeles High School.

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4. That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

CARLETON A. WHEELER.

Sworn to and subscribed before me this 2d day of April, 1917.

E. D. DIETZ. (SEAL)

(My commission expires May 10, 1917.)

THE MODERN LANGUAGE ASSOCIATION OF SOUTHERN CALIFORNIA

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The *Bulletin* is published quarterly throughout the calendar year.

RATES:

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Single Copies15

Subscriptions (membership) should be sent to the Treasurer.

COOPERATION AND STANDARDIZATION

After the war, what of Modern Language teaching? The question is a serious one and a personal problem for every Modern Language teacher. Unless radical changes are made in Modern Language teaching itself and in the attitude of Modern Language teachers toward their profession the time will come when the teaching of Modern Languages will be a luxury which few High Schools will afford. Why? Because at present Modern Language teaching is not functioning properly. It is not functioning properly for the reason that there exists altogether too widely differing opinions among the teachers themselves concerning fundamental problems of aim and method. Until aims and methods are standardized, Modern Language teaching, or any other teaching, cannot be efficient. One of the greatest lessons of the War is found in the efficiency resultant from standardization. Who is to bring about such standardization for the Modern Language teacher? Unless Modern Language teachers wake up soon the whole matter will have been decided, for better or for worse, by school boards, instead of by the teachers themselves. Immediate and concerted action is demanded. A certain stigma of suspicion should be attached to any teacher who stands aloof and refuses cooperation. Cooperation is absolutely essential to the continued life of Modern Language teaching. Vital problems there are a plenty which must be discussed *now*; differences of opinion which must be harmonized *now*. Where are such discussions to be held and where are such decisions to be reached? What constitutes the forum of Modern Language teachers of the West? What but the meeting place of the Modern Language Teachers' Association of Southern California and the medium of its publication, the *Bulletin*? Membership in the Association is a preliminary step toward cooperation. A campaign is now in full swing to enroll every Modern Language teacher in the West. It is false economy to Hooverize in an association whose activities are vital to your profession. Ahe you a member?

Contrary to custom the *Bulletin* is being sent to all on the 1917 mailing list. Will this be your last *Bulletin*?

R. E. SCHULZ.

SECRETARY'S NOTICES

The Spring meeting of the Association will be held at 10 A. M., Saturday, April 27th, at the State Normal School, Los Angeles. Each section will hold a program and brief business meeting at 10:30. Prof. Westergarde of Pomona College, Supt. G. Vernon Bennett of Pomona, and Dr. E. C. Moore will address the general meeting at 11:00. The luncheon will be served at 12:30 at about 65 cents a plate. *Be there on time.*

Members of our Association may subscribe for the Modern Language Journal at \$1.25, which is 25 cents less than the regular price. Send subscriptions to the Secretary. 41 members are already receiving this publication of the Central West and South.

The Executive Committee meets at 2 P. M. the last Saturday of every month. Members are welcome at any time. At the last three meetings the principal subjects for discussion have been the Bulletin and its policy, membership and the need of many sustaining members this year especially, the program for the Spring meeting, and the Federation. The report of the Federation Committee was approved. Under existing circumstances it seems wise not to push Federation. Our organization of 270 members does not care to relinquish control of our publication, when the proposed Federation as drafted by others would give representation by associations rather than individuals.

Remember your dues!

CLARA M. BATE, *Secretary.*

TREASURER'S REPORT

TREASURER'S STATEMENT FOR 1917

RECEIPTS		EXPENDITURES	
129 Regular members.....	\$129.00	Payment of money advanced for "1915"	
113 Associate members.....	56.50	Bulletin	\$ 74.35
23 Sustaining members	46.00	Telephone 5.65 (includes telegrams	
3 Partial Payments, (Reg. members)	1.75	Postage	\$42.44
		Fares	3.00
	\$233.25	Stationery and Incidental printing.....	37.15
Arrears: 1916, \$1.50; 1915, 50c.....	2.00	Two Rubber Stamps.....	.95
Bulletin sales: 1917, \$7.65; 1916, \$2.80	10.45	Bulletins (4 numbers)	364.50
From banquets: 1916 and 1917.....	3.80	Portland Delegate Trip.....	62.25
Advertising: Bal. from 1916, \$ 18.50....		Federation Campaign: Postage, 13.75	
1917, 201.50	220.00	Stationery, 6.25	20.00
Reprints	6.50	Secretary's fee, \$2.00+2.00+2.00.	
Portland Delegate fund.....	62.75	Speaker's Expenses \$2.00.....	8.00
"1915" Bulletin Fund.....	69.25	Modern Language Journal, 1917-1918,	
Bills Receivable	3.75	35 subscriptions	35.00
Modern Language Journal (35)	44.75	German Section	1.05
	\$656.80	Favorable Balance	\$644.34
PAID OUT FOR 1916 "DEFICIT".....			\$12.16
Of this, furnished by 1917.....			12.16
Deficit Balance at close of 1917.....			\$.61

Respectfully submitted,

C. A. WHEELER.

NEWS AND NOTES

A PATIORTIC
EXAMPLE.

Miss María de G. López, formerly of the Los Angeles High, and lately of the Julia Richmond High School (New York City) faculty, has recently arrived in France with the first half of the Staff of the Women's Overseas Hospital, U. S. A. Serving the French Government, these women will take charge of a fifty-bed hospital situated in the village of Guiscard, in northern France, about twelve miles from the German lines, where the women and children have had no medical attention since the war began. Although they go as an all-woman group primarily to save women and children, yet should the emergency arise they will receive wounded soldiers of the allied armies. Miss López will serve with six others of this unit as an ambulance driver. Writing from New York some time ago she declared that, with the whole world so terribly afflicted, she could not stay at home and refuse to do what little she might for the cause of democracy.

HISPANIA.

No teacher of Spanish can afford to be without *Hispania*. To say nothing of the excellent articles by Menéndez Pidal and Julio Mercado and the specially valuable *Crónica Literaria de España* of Federico de Onís, such bibliographies as those on Spanish Periodicals, Periodical Literature and School Texts make the magazine invaluable to every progressive teacher of the language. Subscription \$2.00 (including membership in the Amer. Assoc. of Teachers of Spanish) may be sent to Alfred Coester, 1081 Park Place, Brooklyn, New York.

FOREIGN LANGUAGE
VALUES.

In an interesting paper on this subject Miss Mary G. Wendell of the Julia Richmond High School, New York, said recently:

"Granting, then, that foreign language has worth, what are the values that we try to impart and how make the pupil realize these values? The values are: *first*, a general mental training; *second*, a culture value; *third*, a special value in relation to English; and *fourth*, a practical value."

We wonder if there are not some teachers, perhaps several, who have given so much prominence to the last value that the others have long since fallen into oblivion.

TEACHING HOW
TO STUDY.

This great problem, to which the average teacher gives altogether too little attention, has met one solution at the hands of Miss Ella Adeline Busch, of the High School of Commerce, New York, who has prepared and copyrighted a "Study Card," which will help a student to acquire proper habits of study. It is to be attached to the inside back cover of the pupil's text-book. The face of the card reads thus:

Are you getting satisfactory results from your study-hours? If not, where does the difficulty lie? You should have a program for the regular study of certain subjects in school, and a program for the regular study of other subjects at home where you can be alone. You should complete your studying by 9 p. m. Such a business-like plan will save you time. Try out these general directions in order to become systematic in your study.

1. Plan to study your lesson as soon as possible after it has been assigned.

2. Before beginning the new lesson recall the important points in the *previous lesson*.

3. Now recall the important points brought out by your teacher in assigning the new lesson.

4. Write down the subject of the new lesson.

5. What have you already read or heard about this subject outside of school?

6. Study the new lesson in the way suggested by your teacher.

7. Did you meet any new words? Can you pronounce them? Can you tell what they mean? Form the habit of thoroughness by making use of the dictionary, map, or other sources of information as soon as the need arises.

8. What is the most important fact that you have learned? Write it down.

9. How long did it take you to prepare the new lesson? How can you save time to-morrow?

The reverse of the card contains these sentences:

What are you planning to do after you leave school?

What knowledge of this work leads you to think that you are choosing work suitable for you, and that you will like it?

Are you learning to perform well your daily duties, in school and elsewhere, by mastering each difficulty you meet?

To a boy, earthworms are but bait for fishes.

To a Darwin, earthworms perform more necessary labor than the man who plows the fields.

What have western teachers done to meet this important problem?

VERB NOMENCLATURE IN SPANISH. Those teachers of Spanish who insist upon using Spanish exclusively in the class-room, and who have fallen into the inconsistency of talking about *un objeto directo*, *pasado descriptivo*, etc., will be interested in the following clipping from the *Bulletin of High Points*:

"Is is usually desirable to use in naming the tenses in a foreign language the terminology employed by the native speakers of that language. In the teaching of Spanish there arises, however, a difficulty in this respect that is two-fold. First, the nomenclature used in the *Gramática* of the Real Academia is very complicated and not in consonance with that used in other languages. Second, the terms used in other standard grammars, such as the *Bello-Cuervo*, do not conform to those used in the Academy Grammar and are likewise unwieldy, unnecessarily involved, and not in harmony with those of other languages. Hence it has been desirable, if not absolutely necessary, to establish new conventions for the teaching of Spanish in the courses given in that language in this country. The aim sought has been simplicity and uniformity in nomenclature. The more recent text-books produced in the United States, as well as the accepted but not officially

recognized usage in certain circles in Spain, favor the terminology that is already in use in many of our local high schools. Those terms are as follows: *Infinitivo, gerundio, participio pasivo*. Modo indicativo; tiempos simples: *presente, imperfecto, pretérito, futuro, condicional*. Tiempos compuestos: *perfecto, pluscuamperfecto, pretérito perfecto, futuro perfecto, condicional perfecto*. Modo subjuntivo; tiempos simples: *presente, imperfecto (dos formas), futuro*. Tiempos compuestos: *perfecto, pluscuamperfecto (dos formas), futuro perfecto*. Modo imperativo."

A MODEL BOOK-REVIEW.

An enormous amount of so-called Spanish has, within the year, been dumped onto the market in the form of grammars and readers. Fearing to offend, reviewers have said only flattering things, leaving the mistakes to become current both within and without the class-room. Now comes Sr. D. M. Romera-Navarro of the University of Pennsylvania in a review of De Vitis' *A Spanish Reader for Beginners*, for which we extend our heart-felt thanks. How much better and more satisfactory would be the results of Spanish study if every text were as carefully corrected by a Spanish scholar before coming from the press!

SANE PEDAGOGY

Readers of the *Bulletin* will be interested in the display of good common sense in the Report of the Committee of the Central Division of the Modern Language Association of America, unanimously adopted in December, 1917, and published in the February *Hispania*. The entire Report is commended to every Modern Language teacher. Only a few quotations are offered here.

"The natural method, so-called (than which there never was anything more unnatural) has had its ardent adherents and still has them."

"The method that will ultimately be adopted by most of our best teachers will contain the best elements in each system and will reject the rest."

"The explanations of intricate points of grammar will be made in English. No one would think of teaching any other science (mathematics, chemistry or history, for example) in a language unknown to the pupils. Why then attempt to teach him anything but the simplest fact of grammar in a language he does not understand?"

"Training in the principles of grammar should form the back-bone of the work in all beginning classes."

"While learning to read simple prose with a good pronunciation the pupil must also acquire the habit of translating into good idiomatic English any text he may be reading."

For reading, 100 pages is recommended for the equivalent of first year in High School, and 200 pages for second year.

SPANISH TEACHERS WANTED.

Mr. Wilkins write that Spanish teachers are badly wanted in the New York City schools. Examinations for appointments will be held the first of next September. Salaries are high. Information may be secured by addressing the Board of Examiners, 500 Park Avenue, New York City.

MEMBERSHIP 1917

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